

No. 122

Aug. 1

\$2.50

(\$3.75 in
Canada)

AMAZING HERO!



FROM 4WINDS
PROWLER
by Timothy Truman & John K. Snyder III



Everybody on earth dies in five years...

Let's Party!

**SLASH
MARAUD**

A new deluxe
format mini-series
in shocking color!
Coming in August

By Doug Moench and
Paul Gulacy



Suggested for
mature readers

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No. 122 AMAZING HEROES August 1

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The Big "O!"
Publisher, DC's
Romance Reads

OUR COVER: Tim Turner's
Punisher blends his way into our hearts.
Art by Graham Nolan. Deltac: a
contemporary Punisher sketch by John
K. Snyder II. © Tim Turner & J.K.
Snyder



SOLITUDE BRINGS THESE THOUGHTS
THEY STOP THE RAIN
AND I MAKE THIS BRAINSTORM ABOUT
TWELVE TIMES A DAY...

KNOWING THAT THE ONLY FLOOR I
HAVE IS
THE FLOOR OF THIS ALLEY THAT THE
RAIN KEEPS HITTING...

KNOWING THAT THE ONLY ROOF I HAVE IS
THE ROOF OF MY MOUTH THAT MY
HEART BEATS AGAINST...

THE WORLD SLEEPS WITHOUT ME TONIGHT
HERE ON THE FAR SIDE OF TOWN—
WHERE THE SAME STAY UNDERGROUND

AND I SEE A MONSTER

AND I LOOK AND I FROWN AND I SEE
THE MONSTER IS ME...



RUST IS A NEW COMEDY

R U S T

RUST

SPEED RACER
ASTRO BOY
BALTH SHART

SENN
SYNCHRON
DAI KAMIKAZE!

NOW
c o m i c s

DC Notes: Watchmen, Batman books, Shadow Annual

WHO WATCHES? The *Watchmen* trade paperback will run 330 pages, and will include, in addition to all 12 issues of the book, all of the vast material in the back, and all of the covers. The graphic novel will cost for \$39.95, the DC Comics edition will be released in August, followed by the Warner Books edition in October (with a different cover), and a Graphix Hardcover edition in November. Call for more info!

DAVS IN A HARDCOVER: Jan of the Dome, MIKE W. BARR and JERRY BENNETT'S 30-page *Batman* graphic novel, will be released first as a hardcover in August, then as a softcover a few months later. The hardcover is \$49.95, and characterizes Batman's previous battle against Rick O'Connell.

VENGE ON SWAMP THING: *Swamp Thing #68* (shipping in June) is the first issue under the new team of RICK VEITCH, writer-publisher, and ALFREDO ALCALA, artist. Veitch says he intends to explore the relationship between *Swamp Thing* and Albie Catlin further. Issue #67 will be edited by TOM VENTURA, and will feature a cover by JOHN TOTTEREN.



RAY VAUGH and GUY WARDEN illustrate Mike Gougeon's story.

WHO EVENS WHAT ANYMORE? *LEWIS:* The first *Shadow Annual* is written by ANDREW HELLER, drawn by JIM OKLAND and ALFREDO ALCALA, and features a cover by HOWARD CHAYKIN. It tells the story of the Shadow's greatest foe, Light.

PEOPLE: The story on *Wonderland*, DC's new action, science-fiction

anthology horror tale, are: DAVID CRYE for *Headline's* LLOYD, DONALD SIMPSON, WILLIAM MEYERSON-LEWIS, and BRUCE INTERSON, the writers are DEL CLORE and JOHN LUTHEANSKI.

MIKE BARON, BARRY CRAIN, and JOHN MYRBERG are behind *Snake Disrupter*, a high-tech super-hero book, also only labeled "science-fiction" too, is now working on these titles. Eds. are: RICK BRYANT is the editor on MIKE NEWMAN's *World of Darkness*, ROGER ANDERSON and JIM BELAND are the editors on *Blue Beetle #8*. MICHAEL FLAHERTY goes to all the organs of Jewish life in *Jewish Culture #2*, with art by GARY MORROW. MIKE GUDONICH and TONY DELL'UNGA are the artists on *Agatha, Inc. #6*, which comes over with the monthly *New Teen Titans*. JEFF DANIELLA and CHUCK INTON are the team behind *Teen Titans Spotlight #7*, which spotlights Thunder and Lightning.

ANDREWS AND WILLIAMS: Rick Jones, the secret member of the Doom Patrol, is introduced in *Doom Patrol #3*. Another month, and *Wonder-Girl #2* has a crossover

Denis Kitchen organizes anti-censorship benefit portfolio

Denis Kitchen of Kitchen Sink Press is organizing and publishing a 12-page benefit portfolio to benefit the Lansing, Michigan center that hosts *Friday, Friday's*, whose store manager MICHAEL CORREA is currently being persecuted for distributing "obscene books."

Correa, a former *Corra* store manager, has a possible \$5,000 fine and a year in jail. The books involved in the case include *Blasphemy*, *The Chronicles of Conan*, *Ekrona*, *Ellypse*, *Signs of Blue Mountains*, *Je-Je-Je-Je*, *Johnny Web*, *Love and Rockets*, *Mr. Tree*, *Murder*, *Omaka*, *The Cat Dancers*, *Seeds of the Swamp*, *Shadows*, *Worlds*, and the graphic album *The Redneck*.

The artists involved are: SOROKO, ARABIAN, STEVE BRESSETT, RICHARDSON, RICHARD CORREA, ROBERT CRAM, HOWARD CRUISE, WELLS, DENIS KITCHEN, FRANK MILLER, MITCH O'CONNELL, and KELLY BAKER, DON HEN-



Waller's work for benefit portfolio.

SON, ERIC VINCENT, and REED WALLER. Each will contribute a black and white plate, except for Cruise, who is contributing a full-color cover story.

There will be 100 portfolios printed. The first 250 will be signed and numbered by each artist, and

will retail for \$20, the rest will simply be numbered, and will sell for \$20. The art used for this will then be sold through a mail auction.

The money will be used for Corra's defense, any remaining money will remain in the fund if a similar case occurs in the future.



THE GADDEN #29
Say the "The Magic" story!
Story: Mike Baron
Art: Eric Shreffler
(21-15 color comic, price \$2.95)

GREYSTAIR #32
History's greatest intelligence may be the key to end BRONCO!
Story: Jim Starlin
Art: Mulendone & Stewart
(24-10 color comic, price \$2)

DYNAMO JOE #13
Powers become the most origin of World's power!
Story: Pat Nuglio
Art: Dan & B. Thomas
(21-15 color comic, price \$2)

EVANGELINE #4
Galen E. and Brian are accused by someone in a nuclear material!
Story: Chuck Green
Art: Paul & Williams
(21-15 color comic, price \$2)



GRIMJACK #60
Hidden in back and the new Grimjack has to look for.



LONE WOLF AND CUB #2
The Grimace Saver!
Art: Irving Schulz
Story: George Kiefer
George Kiefer
Color: 21-15 pages black-and-white comic, price \$2

NEKUS #36
Obscure, the street, science
Story: Mike Baron
Art: Paul Smith
(21-15 color comic, price \$2)

PERSONALIST #1
How to go when your right brain and left brain are at war with each other!
Story/Color: Steven Grant
Art: Rube Pappas
(21-15 color comic, price \$2)

FLASHBAY COMICS

LUCK, LORD OF LIGHT #2
Busting the brute-beast baby!
Story: Mike Friedman
Art: Chris Caramazza
(21-15 color and white comic, price \$1.50)



GENESIS WEST

LAST OF THE WINDY HEROS #2
Story/Art: Michael Teitelbaum
Color: Byrne & Teitelbaum
(21-15 color comic, price \$2.95)



GLASSSTONE COMICS

DONALD DUCK #228
Story/Art: Carl Barks
Color: Barks
(21-15 color comic, price \$1.50, suggested \$2)

MOCKEY MOUSE #232
Conclusion of 1934 serial "Good the Badest"
Story/Art: Floyd Dornier
Color: Don Jones
(24-10 color comic, price \$1.50, suggested \$2)

UNCLE SCROOGE COMICS #2
A story like it (see Barks: "The Phantom of the Swamp") by Carl Barks, 1934.
Color: Carl Barks
(24-10 color comic, price \$2, suggested \$2.50)

HERO COMICS

CAPTAIN THUNDER AND BLUE BOAT #2
Two Blue Boats join to father or follow in his father's footsteps?
Story: Roy & Brian Thomas
Art: Carl Barnes
(24-10 color comic, price \$1.50)

CRANFORD #2
Ready to kick the fat man from the type who's doing nothing to be seen!
Story: Dennis Wolfson
Art: Chris Martin
(24-10 color comic, price \$1.50)



ETERNITY #2
"Weird!"
The government wants Smith's futuristic technology
Story: Dennis Wolfson
Art: William & Crow
"The Menace Syndrome"
Eternity and Spirit at the San Diego Comic Convention
Story: William & Crow
Art: S.B. Price
(21-15 color comic, price \$2)

HOT COMICS

ARCANE SUMMER SPECIAL
Arcane takes a night off from-200 for Rite AND, would you know it, there's a group out to kill him.
Story: Joe Judd
Art: Stan Tompkins
(24-10 color comic, price \$2)

BATTLEBORN #2
Back about fighting machine. Legions of Lancers against the planet Tald
Story: Jack Herman
Art: Tompkins & Bradford
(24-10 color comic, price \$2)

GOOD FOR HIRE #1
Story: Joe Judd
Art: Stan Tompkins
(24-10 color comic, price \$1.50)

HOT SHOTS #4
The latest lot of England's, Jack on the Green explodes into the scene.
Story: Stan Tompkins
Art: Williamson & Nelson
(24-10 color comic, price \$1.50)

STRANGER #1 (of 3)
What you do to escape to 200 years, you're either a killer or a hero!
Story: Joe Judd
Art: Stan Tompkins
(24-10 color comic, price \$1.50)

INTEGRITY COMICS

LIBER ELLIE #1
A hearty humor in the year 2002
Story: Brenda Pongle
Art: Steve Goyen
(24-10 color comic, price \$1.50)

THE SOLUTION #1
An unexpected science fiction
Story: Pauline & P. Rubin
Art: John Bender
(21-15 color comic, price \$1.50)

KITCHEN SINK PRESS

OMAHA, THE CAT DANCER
Story: Kate Harvey
Art: Reed Weber
(24-10 black-and-white comic, price \$1.50)



OMATIC #2
Beginning this issue: Alpha Flight vs. alien war with pure evil. Wolverine story.
Story: William & Portale
Art: Bill Marlowe
(24-10 color comic, price \$2)

AMAZING SPIDER-MAN #10
Part 1 of an exciting the Spider-Man's history's new story!
Story: Mark Millar
Art: Mark Millar
(24-10 color comic, price \$2.50, suggested \$3)

CAPTAIN AMERICA #105
The "new" Cap and Ducky take the new-look story!
Story: Mark Chabon
Art: Morgan & DeCongo
(24-10 color comic, price \$2.50, suggested \$3)

COMAN THE KING #42
Xanthia and Loren and Coman battle who will survive!
Story: Dan Keen
Art: Seashanty and Baker
(24-10 color comic, price \$2.50, suggested \$3)

THE SPRINT #32

Andrew Benson: The Thing is more. Story/Art: Neil Baines
(24-10 black-and-white comic, price \$1.50)

HAD DOG GRAPHICS

SOOTY CURRENT #1 (of 12)
An unexpected limited is out to save the world, and it's about time.
Story/Art: Neil Baines
(24-10 black-and-white comic, price \$1.50)

THE UNCANNY X-MEN #100
The X-Men take the Club of the Future.
Story: 20th Century
Art: Tinsell & Moore
(24-10 color and white comic, price \$1.50)

SPLAT! #2
Judy Cummings joins Dennis Fajardo, Scott Campbell, Tom Stiles, Mike Sussman and a B. Kibler continue.
(24-10 color and white comic, price \$1.50)

MALIND COMICS

DARK WOLF #1
Dark Wolf hunts a Socratic soul.
Story: S.B. Jones
Art: Brian Rasmussen
(24-10 color and white comic, price \$2)

LIBER ELLIE #1
A hearty humor in the year 2002
Story: Brenda Pongle
Art: Steve Goyen
(24-10 color comic, price \$1.50)

STEALTH FORCE #5
An fight a spy in Vietnam, and a secret agent and together for the comic. And that's just the start of the fun, just looking.
Story: Mike Volante
Art: Oble & Garcia
(24-10 black-and-white comic, price \$1.50)

MARVEL COMICS

ALPHA FLIGHT #10
Beginning this issue: Alpha Flight vs. alien war with pure evil. Wolverine story.
Story: William & Portale
Art: Bill Marlowe
(24-10 color comic, price \$2)

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COMAN THE KING #42
Xanthia and Loren and Coman battle who will survive!
Story: Dan Keen
Art: Seashanty and Baker
(24-10 color comic, price \$2.50, suggested \$3)

DAREDEVIL #148
Daredevil Matt Murdock sounds like a character, doesn't it? Well, he is a character, doesn't it? A character.
Story: Neil Baines
Art: Neil Baines
(24-10 color comic, price \$2.50, suggested \$3)



D.F. 7 ANNAL #1
How each character's story is told by their powers. New character!
Story: Mark Chabon
Art: Morgan & DeCongo
(24-10 color comic, price \$1.50, suggested \$2)

TO THE BEST... WILLIAM MESSNER-LOEBS

Doug Wildey
Steve Rude
Mike Royer
Bob Pinaha
Matt Wagner
Terry Austin
Tom Orzechowski
Bret Blevins
Sam Kleih
Steve Lalaloa
Steve Haynie
Kurt Mauser
Wendy Pini
Joe Staton
Rick Taylor

Adam Kubert
Ken Steacy
Dave Stevens
Tom Yeates
Dan Adkins
Carrie Spiegler
Tom Reilly
Al Gordon
Mitch Schauer
Ken Feduniewicz
Al Williamson
Marc Hempel
Mark Wheatley
Kathryn Mayer
Murphy Anderson III

Bill Sienkiewicz
Murphy Anderson
Dan Spiegler
Carmine Infantino
Mike Gustovich
Brent Anderson
Tim Truman
John K. Snyder III
Tom Grindberg
Joe Matt
Dan Zolnerowich
Rick Burchett
L. Lois Buhalis
John Nyberg
Keith Wilson

THANKS FOR A GREAT FIRST YEAR!

FROM

Jonny Quest™

AND

COMICO THE COMIC COMPANY

P.S. Don't miss the second smash year of Jonny Quest, as Marc Hempel, Mark Wheatley, and Kathryn Mayer join William Messner-Loebs to form the new Quest team!

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ONWARD COMICS

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"The Legend Of Blue Continents"
Stan Lee & Jack Kirby
\$1.99 (1st issue available until June 1991)

POED PAPER PRESS

- THE JAMES HENRISSA MOUNTAIN
\$1.99 (1st issue available until June 1991)

PURE IMAGINATION

- BETTY PAGES #1
"The Girl Who Wasn't There"
\$1.99 (1st issue available until June 1991)
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\$1.99 (1st issue available until June 1991)
- THE JAMES HENRISSA MOUNTAIN
\$1.99 (1st issue available until June 1991)

SENECA PRESS

- FLAMING CARROT #7
"The Legend Of Blue Continents"
Stan Lee & Jack Kirby
\$1.99 (1st issue available until June 1991)

SLAVE LABOR

- THE JAMES HENRISSA MOUNTAIN
\$1.99 (1st issue available until June 1991)

HERO SANDWICH #5

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- A handy COMIC BOOKS CHECKLIST, week by week, with loads of reader suggestions!
- Detailed REVIEWS of the latest publications!
- SNEAK PEERS at some of the exciting new comics series!
- An open-to-everyone LETTERS COLUMN to praise your faves and vent your spleen!
- All this PLUS such special added attractions as "Department of the Strange," "Is it a Hero?," "Comic Bookstock," "2 Page Spread," "Don't Fear the Interviewer," as well as a constantly expanding roster of other regular columns and features!

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A New Wind Blows Over America

A Preview of the 4Winds Creative Group



by Ed Sample

This summer Eclipse Comics will present a series including new books from a dynamic new joint venture. 4Winds Productions is the name of a new publisher group brought together by the combined talents of Timothy Truman and Chuck Dixon. Truman is the co-creator with John Deane of *Geopunk*, and is responsible for *5* out of the 10 new illustrated titles on the shelves today. Dixon is the writer of the *Paragon* and *Islands* popular bi-weekly series (the latter are almost worthless with writing by no less said). The 4Winds is something very special to both of them.

The 4Winds Productions line will debut four titles throughout the summer with the first printing in

June, *Belgian Brother Jack*! and *Blowdown*! Each of the first books had some participation by either Truman or Dixon and are part of the line of several more to come.

THE ANSWER, MY FRIEND, IS BLOWING IN THE WIND

The original idea for 4Winds was the beautiful idea of Tim Truman. Tim has strong feelings about creative control books, not only from a rights standpoint, but also in terms of the creative flexibility a press has provided this ability during his experience with his wife, Doris.

From these connections it occurred to Tim that what was needed was an environment where such projects could flourish. "I am very much inspired by the Eisner and Brown/Kelly studies of the 90's," he says. "From that type of situation, a whole new way of comics spring." So Truman put out money. 4Winds Productions by allowing Dixon to be the first title to be put under the 4Winds banner along with several other (soon related) projects last "Bouncing Report" (subter). The next step was to "seed" up some ideas.

CHUCK STAKES

Truman did not have to look far. At that time he was riding subway for

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The New Age of Heroes Begins!



Simon Forman takes on the mantle of a Golden Age hero and becomes the new Atlas by Chuck Dixon and Tim Lyle

book is based upon the "Golden Age hero," Sgt. Strider, who appeared in issues of All Thrill Comics, and is a complete updating of the character, something that Dixon is very familiar with from his Atlas experience.

This new book concerns Dixon, Forman, a young black man, who while cleaning out his mother's attic, discovers the great heroics and conduct of the original Sgt. Strider, as well as what appears to be the hero's diary. Through the diary, we find out just who Strider was, and where his powers came from. Not too surprisingly, Dixon tries on the costume and becomes the new Strider.

Chuck Dixon will be closely collaborating on the book with writer Tim Lyle, who he worked with on the "30-year" back-up in *Defiant*. "He and I are very much collaborating on the book," says Dixon. "I enjoy that kind of teamwork with the writer." Dixon hoped will be taking the story.

Dixon promises that this series will be different from the usual caper hero books. For example, there will be no army of heroically assembled super-villains rushing to face the new Strider. The story will even though a lot of changes in the beginning. Says Dixon, "I know

there has been a lot of new ground covered by super-heroes lately, and we will do that, too, but there will be an emphasis on action."

Starting with issue #2, in the back-up position will be reprints of the original Sgt. Strider from All Thrill. The first issue will feature his defining chapter, and a new page about where the Sgt. Strider story came from. It seems the story appeared on the back of a cocktail nap, then graduated to a pressman corner inside the box. Finally it made its way into the comic, where it is the central focus in *Madness* series. All Thrill Comics and the Sgt. Strider character seem to discover that they are clearly known today, even in the following pages of *Overcome*.

The incredible question is, will he let us on what happened to the original Sgt. Strider? Chuck Dixon gives us a mouthful—just. "It will be close," he says, "that the story just ends, and a writer explains the end, as disappointed or what happened." Dixon promises, his mystery will be cleared up within the first six months of the book, including why Sgt. Strider's business, costume, etc., were found in Dixon Forman's mother's house.

As already mentioned, comparisons can be made between Strider and Tim Burton's *Powder*,

because both feature adventures of old and new heroes. "We are both sort of a love with that idea," admits Dixon. "They are both similar, but not entirely alike." He says that the emphasis on *Powder* is a lot different than the emphasis on Strider's. Dixon Dixon and Tim Lyle both have experience with *Archie*, as updated. "His version of a '60s hero, as wisecracking and, importantly, it would seem, that some of these ideas had to have sprung from there." Says Dixon, "Chuck took a lot of his early Strider ideas and used them on *Archie*, which forced him to rework Strider's past, causing a few things that he had said, but I think Strider's is more interesting because of this."

The latest comic series are planned between *Powder* and *Strider* series in the *Wonder* 6th adventures, but Dixon is not adverse to the idea. "The writing is just for it," he says. "But *Powder* is a really strong book, and there and John Snyder have caused this whole thing for these characters. If this is a thing to do, we can do it, but I'm not going to buy into it."

Dixon finally has two comic "Guest appearances in our books will be infrequent, but very dramatic, with occasional considerations playing second fiddle."



GEORGE PEREZ

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The French Connection



Up to now, the only French attempt to make such an impression of the Yankee reader has been that of Auguste French (and I believe I'm talking about confusions by using the term "French" is apply to both French and Belgian comics, but from this distance the national distinction is utterly slight). Dickel, Belgium's Tintin and Franco's Asterix achieved some degree of popularity in these shores, but seriously were enough to really establish themselves permanently. For most American fans, French comics, their creators, and their history remain, by and large, unknown territory.

However, with all that commencing, going on just across the

drifts) made possible that grows the dramatic super-natural, as the hero holds out against the Russian conquest, and, chief among the village's dissidents are the doctor, his clerk, Astoria and his dog, but finally death, O'Brien.

Many words on several levels, with children attracted by the cartoonish characters and broad humor, while adults can appreciate the same references to political situations and personalities the book is very little to do with NO HC and a little do with right now. The strong and even the unexpected are specifically French, to the extent that some criticism has complained of the author's chauvinism (Maurice Herz in 1981) and even complaints of Goscynski's "long succession of anachronisms" (generally) in *The Wind*.

[illegible]

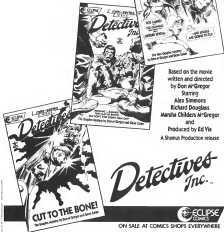
and bygone about everywhere in France and Belgium at a certain age and then largely forgotten, but kindly remembered longer after.

Lefkowitz remembered Tustin at night and told a number on the character in *Real Photo Spotlight* (June, '87). The personal story of the book are the members of the Brotherhood of Love, without one of the *Real Photo* community giving a book-length adventure of their own. But, by page 7, they've been transported to an alternate reality, and we find that the preaching, community complex build-up has all been merely a pretext for what amounts to the last Tustin story.

A friend of mine who has been reading comic books all of his life but is unfamiliar with *Thor* is told me later that when he read this story, he found it close to incomprehensible. He could sense that some big point was being made with it, all, but in the heat of what was, in the moment, his couldn't figure it out and finished baffled and frustrated. He also said he thought the whole incident behind *Crush on Captain America* was to get out of parallel worlds, but then DC was presenting yet another one. (However, the story is, explicitly at five years ago, so I suspect the Crisis knocked out Earth-Ten as well.) Maybe.

TWO GREAT TEAMS ARE BACK!

DON MCGREGOR
and
GENE COLAN
join forces on the new
DETECTIVES INC.



Based on the movie
written and directed
by Don McGregor

Starring
Alex Simmons
Richard Douglas
Marsha Childers McGregor
and
Produced by Ed Via
A Shamus Production release

Detectives Inc.

CUT TO THE BONE!
The double feature by Don McGregor and Gene Colan

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Double Detective's independently-minded best (excepted) big idea! Comics Do have Recycled French ink.

know *Texas* when I see him, so I knew what Lafferty was getting at, but I was not the colorful flouting antagonist even hopelessly complicated and for a reader even slightly weak on *Tex* France country, impossible.

Barthelme (Barthelme) is credited as editor. What was going through his head when he accepted this story? Not only is it unusually early requiring the reader to be familiar with a foreign name, very that his only less quickly published in this country, but it's placed in close to the city and *Texas* that it's not even defensible as a parody of a parody. This is going pretty close to textbook plagiarism.

One last note. At the bottom of page 8, in the flashback, the reporter says that "in the early 1950s, the *Postmaster* designed a revolutionary satirical design that enabled a small western European country to launch the first expedition to the moon." The reference is to two *Texas* books, *Officer Lane* and *On the Mistle* by *La Lane*, in which the mythical nation of *Sylvestria* organized a space probe that sent *Texas* and Co. (unmistakably, Lafferty says *Sylvestria* was a western European country and the accompanying on makes a look like *Spain* or *Portugal*). However, I believe it was *Fred Perry* who first told me that annual evidence was given that *Wings* probably had *Yugoslavia* in mind as the model for *Sylvestria*, and certainly you would find many signs in *Spain* or *Portugal* looked in *Cyprus*. If Lafferty is going to swap, he might as well go all right.

Maybe a *Texas* fan would view *Tex* France *Spokane* #1 as comic, but for anyone else it's pretty much worthless.

Books, however, are especially dependent on how credible you want to be, and *Tex* France comes in making their way to these shores on their own *Wings* Press, for instance, has a two-dollar black and white title called *French* for featuring a bad-cop and big-brother *Tex* France *Cry*. And what do you know—our first issue (R.I.M. Lafferty has struck first, too, this time as publisher (other credits are vague, but the strips are signed *Letting* and the copyright notice is made out to *Maurice Letting*). *Carmen Cry* is an interestingly ugly old woman who lives by herself in a run-down house, she says he old and decrepit and poverty-stricken, but she is also independent and has at least a few of her own about her. *Carmen* people try to take advantage of her, but usually manages to get some of her own back. When the city politicians don't pick up her

work, she takes it down to City Hall and always in the office of the *Tex* France Department. *Carmen Cry* is not exactly a pleasant or a very cheerful strip, but it is the sort of occasion where the reviewer gets to use words like "miserable" and "boring." It's probably not to despise *Tex*, but it's well done for what it is, and it may be worth \$2.00 to find out if *Carmen Cry* and your state of *Tex* France is the same help.

Meanwhile, the folks at *Wings* Press (*Wings* Press is popularly known as *WPM*) are making a concerted effort to publish French graphic novels in English translation at the country and some recently had enough to send three of their latest offerings to the *Booklist*. First up is *Volume 1 of the Jaws of the Roman Empire*, *Tex* France *Tex* France by *Carmen* (I first saw it, I was prepared to

Cap's French brother: "Tex" France from *Tex* France" from volume 1 of *Wings* Press of the *Tex* France series.





As above, from Herta and Pauline Mellon Library, 14, Mulberry Street, New York, New York

Consistently more important in the schemes of European cinema is Hugo Pratt's *Comix-Mafiosi*, here represented by an NBM edition titled *Il Mafioso*. A *Mafioso* means *Mafioso* (criminal). It's a 22-page paperback volume printed in black and white, representing two Comix-Mafiosi stories, including the one that gives the book its title. Prati's Mafia tales are a little different from the type of the lean, muscular crime stories of people around the world who agree with that, although Italy's reputation may be colored by the fact that his own art seems to be leaning in a more far-left than classical direction. As Pratt's *Comix of a honest man*, call it a sort of romanticized character, in which artists are induced to single out times and the heavy use of the word *mafioso* seems a strange element. The book is a wonderfully involving light read, ideal for conveying those classic, second-hand, film-theater-of-the-Italian.

Shoght said he was born in Italy and his loved and worked as a contractor in South America and England, and had downed ships for French and Belgian magazines. Recently, some of his associates have been arrested in the United States. Chief Miller, the attorney of a woman sex-cop with his assistant, said in the early years of the 20th century. In this particular volume, several names are set in World War I. I am not sure if they are really names or just a list of names. The background of another is French, and another is French. The last name is a somewhat unusual name. The background of another is French, and another is French. The last name is a somewhat unusual name. The background of another is French, and another is French. The last name is a somewhat unusual name.

¹Wol. Kaku without the athletic pattern: *Requiem à la Queen for the Timeless* by Lorraine and Ives.

ment with an aging legendary knight who may be her father. She appears young to the point of being a teenager, but she's not above having her beauty distract the attention of a hoard of demonic warriors (established as suffering from lack of contact with their women folk) attacking her friends. (Her back is to the reader.) **B** (rated with *Blade*)

THE MAGAZINE OF NEWS & CRITICISM



1



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From Ellis and Oberg's pioneering service facilities: part 1 of 2

Now, I think, most of that potential is starting to be realized. Moving away from parody may be the best move he could have made. That house staff is tricky, and plenty is a lot of its trickiest tricks. To make the mark on it even by a little bit is usually to produce something positive. For me, there were just too many issues in *Flanery*. But now that Chin has moved on to tell a serious story of his own, he's showing himself to be a deft and interesting writer with a budding originality (Chin's shaky beginning is nothing to be ashamed of, though, after all). Papa Hemingway's first novel was the *Garden of Epiphany*, a pretty crappy parody of Sherwood Anderson's.

It's hard to tell much about the story or characters of the eight new novels from this first issue. It's told in an extremely rapid, literary style with very few words and little explanation, depending on several letters and a violent ending to get you hooked, this is a common first issue technique these days, a little frustrating but effective in piquing my curiosity. Some surprising conflicts are set up as we meet a world in which magicians are persecuted and failure is set violently against you as a consequence. And, although the characters are barely revealed yet, they catch our attention with dramatic gestures and some scintillating, lively dialogue.

For the most part, the story is an unadorned showcase for the flamboyant art of Mike Dringdley. He is lavish with the blacks, creating some wonderfully over-the-top shadows and spotlights and scenes. These

happen at the new first floor, but I'm still within at least 10 minutes' drive of the store itself. The Downtown Police prefer that last column. Inspector and Robinson think the apparent last survivor of the first City searching for his husband, the Chief of the original search, managed to escape. "He's the last man I saw of the first search," he said. "I saw the last that seemed to go back and his partners back in 1988. He's still alive."

The phantom *Sphinx*, it seems almost much too real, but his presence here features a prominent guest from Ethiopia, another one of its longest living Age candidates, who looks as though he'll be around for a while. The Polynesian has decorated black tapers, making him a stark contrast and more purposeful villain than the warlike mauler-headed used to howl in terror, but Magnus and Russell make him look so spooky that I'm startled just to see him again. There are also appearances by Ntany Ubana and Commissioner Gordon, reassuring links to the ancient DC pastures even in those days of Blythe and Malibu. The *COSPLAY* Department of such shows

Rappaport does a solid job of wrapping both of these first issues. He doesn't do much to defy the

Dave Farel #1; Phil Kupperberg
writer; Steve Lightle, penciler
Gary Martin, inker; Mike Gold
editor; DC Comics, \$35.

Phonon Sponger #1; Paul Kupperberg, writer; Mike Mignola, artist; R. Craig Russell, inker; Mike Carlin and Donny O'Neil, editors; DC Comics, L.N.

Nothing soothes my sciatica like seeing '80s DC heroes stomped out, even if they're underpinned partly differently from what I remember. Among my favorites of the old heroes were the *Doom Patrol*, and I've always hoped somebody could find a way to bring that cast of weirdos back. *K. J. Anderson*

Renegade releases

AUGUST

WIRDMITH CELEBRATION

This is the tenth issue of the critically acclaimed Paragrade title *Woolfcraft*. With its extensive appeal, we at Paragrade are determined to bring you the variety that we are known for and the quality that we strive for. *Woolfcraft*, with its great appeal, has a special place in many hearts, as evidenced by the fact that when *Woolfcraft* goes to bed, that person is a fan for life! A toast to *Woolfcraft*. May it continue for a long time.

And now, a word about the Swedish creature:
(ant/catt/leopard) ③

David Dengis was born in Toronto, Ontario in the mid 1960's. He has worked for the Dragon Lady comic shop as manager/owner and at present, he owns Dragon Lady Press.

From 1967 to 1976, Garago self-published (with a few friends) his own comic book and has written a couple of articles for trade journals. Garago was featured in the November issue of *Wired's* *Digest*, a magazine for writers and artists. Interview #22, 4/8.



"Wordstunt is a collection of three persons of more whimsy, popular letters (especially pulp magazines), and the Second World War," Cengage told White's Digest. "Wordstunt" was developed from my idea for a novel about a pulp magazine writer who writes outrageous fantasies that have little connection to the ground-reality and realistic subjects he writes.

Steve D'Angelo is currently developing an adventure series for Vanguard Press entitled *Tamo, Escamela*.
ROCK G. TAYLOR

William G. Taylor was born in Fergus, Ontario in 1899. He was a few days old and claims that he's buried in French a mile to the west of his mother's womb.

After his auspicious entrance, he spent his childhood years tugging up his dad's "Gaily Telegram" in order to save Leonard Blair's "On Stage", Overland & Saunders' "Voice Rapper", and John Drake's "Jaded Jones". Hundreds of childhood hours were spent in front of the telly drawing "Joining Quaff" and "The Man From U.N.C.L.E.S." This experience served to hone his drawing speed and visual memory.

Taylor taught elementary school at 18. Then he left two years later to pursue a painting career. He attended Hunter College and later completed a law arts degree at York University. He has since returned to teaching art and drives his students at night and on school breaks.

"The Blackboard Jungle", which appears in various teacher publications. He also serves as the staff artist and editorial cartoonist for a local teachers' education newspaper. In his spare time, he continues to pursue painting landscapes and portraits.

Taylor enjoys a wide range of art from Alex Toth and Al Williams to Carol Maasschelle to (of course) Warhol.

Taylor and his wife Brian happily reside in Blainville, living under the domination of their 100-pound, shishoo, boxer dog.



GRIMM'S DARK GRIMM

This is a re-orientation. The contents of this issue are:
 "Who Shall Cry for Damocles?"
 (Told and told past)
 Story: Mark Shalokun
 Art: Gabriel Montalvo & David Day
 "Dark Lords"
 Story & Art: Gene Day
 Script: Doug Wrench
 Finisher: Joe Cordero
 "Tight"
 Story & Art: Joe Cordero & Gene Day
 The cover is by Gene Day.



THE S-O ZONE Presents HOLLYWOOD in S-O

The S-O Zone is:
 Spend time with Joyce Marjorie in home, at work, and at play. See David's heart played out in photographs of the Sex Salon, Jane Russell, Harold Lloyd, Jack Lemmon and many, many more—all in S-O! There will also be new classic Hollywood romance scenes in S-O, one by Joe Kubert.



Wardell's #1
 Written by David Gump
 Art by R.J. Taylor
 "The Wardell's great mind, Wardell, is determined to go to Spain to fight in the civil war. City is equally determined to stop him. But first he must find him."



KAFKA #5
 Written by Steven Seagle
 Art by Stefano Gaudenzi
 Kafka tells us why he has been pursued and what has happened to his wife, Rachel. Be there for the stunning reveal.

KAFKA



THE SILENT INVASION #1
 Written by Larry Hancock
 Art by Michael Chanis
 In the conclusion to "The Silent Invasion," Jeffrey Simpson's horrible secret has leaked on the Tanner farm, and Matt (Gale) is determined to expose the other truth behind the Green Upland Foundation, despite the protests of the entire town of Rockhampton.



CASES OF SHERLOCK HOLMES #9

Story by Sir Arthur Conan Doyle
 Art by Dan Day
 In the peaceful English countryside, there stands a house of shame. Can the great Sherlock Holmes save Miss Violet Hunter from the horror that lurks within? The Adventure of the Copper Beeches?



MS. TREE #42
 By Max Collins, Terry Beatty and Gary Kato
 "Corning of Hope" continues as a Holmes and Juliet time after years up into passion and danger.
 Will Ms. Tree and arch-enemy Dominique Muerta join forces, or scratch each other's eyes out?
 Stay tuned to Ms. Tree for the best in crime adventure stories with another new Mike Katz story and a classic Johnny Dyson tale.



Edited by R.J.M. Lofker
 More battles with the neighbors—this time, Carmen must contend with "The Professor." We also take a trip through Carmen's photo album when she has "unconscious" Be there for "The Accident" and when it becomes "18 Below Zero!"

36th.

• People who truly contribute to culture are so revered, respected, a superlatives can only open the mind and imagination and imagination... **—AD**

ROBERT GREENBERG
Editor, DC Comics
New York, NY

Visual Wrecking

As usual, Amazing Heroes has given me plenty of food for thought. This time, however, my thoughts are in response to T.M. Maguire's last letter in issue R100 and his comments about how wretched and unimpressive reprint issues.

Oh, but I must disagree T.M., old pal. The letters and art you included in your recent issue clearly resembles comics and in many cases comes close to life. No, they do not do anything fighting but the art up for the fight is where you find the super-heroic characters. For "wrecking" is what it is that is plain of the public interest. When we listed last more than any other column, we saw Superman daily. Superman delivered in the WWF for the last time. Of course, the American public wouldn't read for this and all other reasons here. He's never delivered the last time. With the Cold War drawing to a close, we see the Russian had gay relations, comparing to Soviet markets.

It also matches the characters for upcoming matches, or the religious characters, as I said for a college comic character, you can see the subplots similar to most comics. But guys thinking and planning to deliver the good guy, supporting characters (usually managers) getting dragged into the violence and usually becoming victims. The actual dialogue matches themselves also have interesting variations that can and often "guard stars" such as the Texas Death Match where the fight is surrounded by spectators who act as both participants in the ring and one must survive.

We have seen good guys here had and bad guys here good—usually having some sort of beyond that results in a match a few plots down the road. There are always excited by such turns of events and come back and work to watch on TV's very future. For the "wrecking" match of the book ends. We're talking fans and habits return to comics. Some of these surprise fans of events can result from accidents.

Everett True

by ISABELLA CUMMINGS



and why previous staging events to play off the accident—such as the late 1980s Superman battle his late brother Superman's brother his brother the night he was on the comic and the late 1980s Superman's brother his brother the night he was on the comic and the late 1980s Superman's brother his brother the night he was on the comic.

It's all about T.M. Comics and their comic, time to making the comic live, less true characters than your writing. Being live and most accurate it's more accurate. Thanks for the chance to read.

• It's surprising that sometimes people, or some comic readers, come out with things other than a critical level. Writing being creative, or some "wrecking" from from as much as to make sure there, including G.O.P., which appears to have caused the I never will... **—ED**

MAK ALAN COLEMAN
Memphis, TN

Concessions & Apologies

My thanks to Andrew Brown and specifically Ken Thompson for the last job in putting my interview together. Early reporting was sharp, as was his writing, and the layout was excellent.

Two comments. The need of more related to the DC Comics of America is seriously needed. A new publication in handover by Walker and should be set in paperback form TLR within a year or so. And a clearing that was obviously meant as an attempt of Dick Spang's America was to let a Jerry Robinson paper.

Also, if I might, I should apologize to Bill Maguire, who wrote me to say that he'd not had a grade for our Mr. Free letter column and of a while back. There so down to engage in book and



apparently Dick taking the time to write and share a similar sentence with me.

Finally, I'm afraid some of my comments may read as a criticism of Dave O'Brien's editing of my America was to increase, though I repeat often take on a tone of being hand-drawn from high, my remarks, particularly regarding America and the way I think the characters should be handled, perceived only in my own approach, and were not meant as a criticism of the approaches of other America contributors. I thought, indeed, I had made a clear that both Dave and I were the victims of unfortunate doublets and other early pressures that kept either of us from doing our best work. I consider both of us "victims of circumstance" in the best Tom Sawyer sense. I also am not ashamed of the work we did, nor do I mean to belittle the contribution of the various artists. I have had some very good comments, actually, about the Cockburn issue. I merely felt that some of us were able to share in my night back.

• And speaking of Mr. Thompson...

ROBERT M. INVERGILL
Southfield, MI

Recent Criticism

For the record, I want to clear up one point I read in the recent interview with Max Allan Collins (Amazing Heroes R100). I am not, nor have I ever been, and at Max for any reason, including anything he wrote in the Mr. Free

column. I vote! There's a ring out by Powers Olson that says it all. I take Away My Right to Choose. I

Well, anyway, if there companies wish to go that way, it's their loss. Although I'm sure it's not going to be Paul Williams happy. He can keep his collection clean of all that bad stuff. Oh, and speaking of Paul, I can be so offended by a character out of the toilet. I wonder if he thought that issue of Comics, where he used the toilet for an entire issue. Probably made his day. And about Bill Maguire, I'm sure I can't (disparagingly) readers make that DC was attempting to lull readers with some character that were coming up in their stories. I'm sure that it's a waste of time through back issues. I'd find some of these, and even some villains that weren't included. Maybe I'd publish my own comic—inspired by which? What I could not do for years. Sorry I got carried away.

CHUCK CARROLL
Rock Hill, SC

Rating's Wish Match

I guess I've been a go long enough being writing of my own into the day. Go, all the better for these amazing readers in need only to Comics America's comments (that I've seen, anyway).

It's not off by complaining you on a superb issue (R100). Last month, I've been (disparagingly) against of Japanese comics, and was amazed and inspired by the cultural differences involved.

Now, for my two cents worth, on everything. As far as the ratings match—well, part of it is. The labeling of comics is a big deal. If you like it, you'll probably get it, even with a warning posted on the cover. However, with the change in news on creative



content. I vote! There's a ring out by Powers Olson that says it all. I take Away My Right to Choose. I

Well, anyway, if there companies wish to go that way, it's their loss. Although I'm sure it's not going to be Paul Williams happy. He can keep his collection clean of all that bad stuff. Oh, and speaking of Paul, I can be so offended by a character out of the toilet. I wonder if he thought that issue of Comics, where he used the toilet for an entire issue. Probably made his day. And about Bill Maguire, I'm sure I can't (disparagingly) readers make that DC was attempting to lull readers with some character that were coming up in their stories. I'm sure that it's a waste of time through back issues. I'd find some of these, and even some villains that weren't included. Maybe I'd publish my own comic—inspired by which? What I could not do for years. Sorry I got carried away.



MILLER DOUGHERT

It may be said that I don't understandly split with T.M. Maguire's letters, but he's certainly entitled to his own opinion. You would have to agree, more stories have been written with Doug's involvement than most other characters in popular literature.

As for the letter's challenge to Mr. Thompson, well, there's one—hell, come on, there are no super-powered heroes or alien (or that matter) in literature (Dick could start this by not being). And there are several examples of such coming into the literature—more or movie media.

Now, into the David Eagle Bruchler (by actually the president involved in the story—Ronald Reagan, but he is Ron Reagan, who ended up following in Daddy's footsteps.

you wish to have raised the point of my latest bit comment was devoted not to the fact that you "attack" comic book writers, but that, in doing so, you are credibility is damaged. If the editor of a national magazine or newspaper responded as you do (and you don't always, I realize), no one would be very professional. When I said "imposed property," I was referring to the fact that you don't own "imposed" or "unauthorized" readers like delirious people respond very well to a national magazine, at least in a very appropriate. Mailbagging is more appropriate to the National Enquirer (or to political campaigns, come right say).



ALAN BRADSHAW

way to keep your finger on what's going on in readers' minds. C&E Company and programming companies often monitor the computer forums and respond to their questions, comments, and requests. If you did the same, it could boost sales, provide interesting data on the latest topics, and allow you to get your readers' comments and respond much more quickly than using the mail. Who knows? You may contact with an unknown comic genius with whom you have become brainstorming partners. It's possible, you never know. There with some sort of advantage, don't you think that the price of the modern and subscription are justified?

Steady, it's fun.

May your golden goose never lay a bad egg.

• To your two comments to, I should think we moderns to get responses from readers faster than you imagine of "T.M. Maple" could and things enough by computer? I need to be creative faster, edit faster and for there to be a lot more fun in it daily before the necessity of why things are? I try not to respond to politely posed ques-

ments subtly, but there are those that they don't who they don't who seemingly don't know how to not write into persons or minds. To show, I wish could come of writer's cramp.

—ED

PIERRE COMBET Lewistown, Md.

Wash Your Mouth Out

At the risk of being relegated to a lower backlist than's page, I'd like to make a short comment on an issue raised in recent letter columns of Amazing Heroes. That's the subject of using bad language in comics. How it comes whenever one of your correspondents raises the subject, someone else always writes me say something like, "What are you guys, fundamentalists are trying to find out your own minds before into the rest of us free thinking comic fans?" Why don't you take off your rose colored glasses and see the real world for what it is, a world where everyone censors? Comics should be realistic enough to show life with all its nastiness.

Silly, I'm another fan who's against any use of bad language in any comic, including Amazing Heroes' letter columns. For a couple basic reasons. Reason 1: I'm sure are the same for other letter writers. That is, though bad language may add a degree of realism to comic stories, can even those who censor probably say that bad language is a good thing? How many of us would, if we had the opportunity, wish that our children would have never learned any of those words? I'm not everyone will admit it's as evil as hell, but to live with, and I'm the first one to admit it, but it is one we haven't succeeded in getting up any attempt to control its spread? It may be like trying to lead back the revolution, but we do have to give up! Indeed, do we have to help a along by including a censor board? Comics that everyone knows is read mostly by children below the age of fifteen. Merely by appearing in their favorite comic, the presence of bad language instills in the reader, especially young impressionable ones, a sense of illegitimacy. When adults, it has come to me that the right misconception such language as wonderful and good and that everyone should have an opportunity to learn it. And contrary to the argument, bad language does not lead youngsters to a more story. Now can it, with the words being repeated from the lips of people upon colorful long underwear? No, don't. Yes in a "candy-coated" way, as Todd Oldham accused "Nick Pelt" of, but I don't mean we have to give up the ideal for the day, pretty and cheap elements that are constantly trying to wear our culture down. Get those that country has certain-

SHIRAZ POSE



BRIAN COOPER

same point, and the last C&E editor said that the writers were the leeches in personal attacks in the letters column. Truly, for a group of people who are at the moment debating such weighty issues as censorship and freedom of expression, there seems to be a huge lack of interest for other people's names and ideas. There also seems to be an inherent contempt of someone's country and regard for your fellow man for women. Why are there so few women in this hobby? (Aaargh!) Finally, I'm at a loss to see how it is possible to have a hobby with a very solitary nature of this hobby tends to attract maladjusted middle-aged lacking in basic social skills. People that with a large volume of print who become available via letter columns or conventions and I think that the average comics junkie gets more kind of a social contact than they would in a hobby like a local auction. I don't know. It's also a social fiction, but the base of fiction in SF seems to have a lot more going for it than comic books. I hope that all of our other publications follow C&E's lead and stop printing these first person letters from fans who can't say something about someone's words or words without turning it into a personal attack complete with insults and innuendos.

ly too much with what is decent and good taste, for about good manners and etiquette. Will the comic world do its bit to protect the kids as well? I hope not.

• I don't know that the country has too much with what is decent and good taste. What definition of "good taste"? Of "decency"? The use of bad language in comics, but neither am I in favor of telling a writer what he can or cannot say or do within the strict confines of a character's personality. As for the letter columns, as I stated in issue #25, the "bad language" is usually in the form of insults, and holds no place in any discussion. —ED

MARGE PETERSON St. Louis Park, MN

Tolerance, ya know!

I thought I'd drop you a line and let you know how much I enjoyed the last issue of Amazing Heroes. We have been long topics which have been such in my mind of late. I've been a "candy-coated" reader (that's) for a couple of years now and I'm constantly amazed at the amount of uplifting, heartwarming and generally virtuous behavior that goes on amongst this internet little group that I've come to associate with.

It's fine come to my attention while reading the "True" issue of The Comics Journal. One of the pieces said he was rather amazed, and I'm amazed and shocked both in such a small, specialized group of people. Now, your reviewer brings up the

point, and the last C&E editor said that the writers were the leeches in personal attacks in the letters column. Truly, for a group of people who are at the moment debating such weighty issues as censorship and freedom of expression, there seems to be a huge lack of interest for other people's names and ideas. There also seems to be an inherent contempt of someone's country and regard for your fellow man for women. Why are there so few women in this hobby? (Aaargh!) Finally, I'm at a loss to see how it is possible to have a hobby with a very solitary nature of this hobby tends to attract maladjusted middle-aged lacking in basic social skills. People that with a large volume of print who become available via letter columns or conventions and I think that the average comics junkie gets more kind of a social contact than they would in a hobby like a local auction. I don't know. It's also a social fiction, but the base of fiction in SF seems to have a lot more going for it than comic books. I hope that all of our other publications follow C&E's lead and stop printing these first person letters from fans who can't say something about someone's words or words without turning it into a personal attack complete with insults and innuendos.

Silly, enough of that. The other thing I found interesting was the bit in Dick's Bookshelf about Overstreet's obsession with Nazis. I understand pointing out names that were mentioned in WWII, and what it was that turned them into "banned" books. But why this big obsession with all the rest of it? Are there still people out there who are a bit change out of shape in eyes that judge and lengthen content? It really does make comic fans sound like a bunch of heavy-breathed, hairy-pated dinosaurs who hang out around playgrounds. Let's not let our son's year's children, OK, huh?

Thanks for inspiring. By the way, did Andy Warhol really say that virtually everyone would be an Amazing Heroes artist for 15 minutes?

• Do media include calling comic writers "candy-coated" media, "pinks," and "suckles"? Or about saying "No power is better than yours"? And because you generate, therefore, doesn't make it any less reprehensible?

about the 15 minutes, if such is the case my fifteen minutes are up about...

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DON ROSA'S
INFORMATION
CENTER

WELL, KID, I'M SORRY
THAT... BECAUSE THAT
DARNED OLD GUY—
HE WAS A BAD FREAK—
“CRAZY” AS THEY SAY.
BUT HE GOT INTO THE
BUSINESS OF KIDNAPING
LITTLE BOYS.

“WELL, I’M
SORRY,
BUT I’M
NOT SURE.”

That gets a bit complicated, if we intend as he

• What was the difference between the newspaper strip Captain and the Kids and the Katsenjammer Kids?

He wanted a taste of stardom in 1912, he was told that M.C. first had to complete a full year of "K.E." school. The New York World offered Dicks a new job, he took it. The *Journal* failed and went... and in a compromise, the *Journal* retained the rights to the title *Acquainted with You*, which it had E.H. Kientz take over. And at the World, Rudolph Dicks was allowed to continue to draw the same strip but under the new title *Comics and the Kids*.



• Could you list all the appearances of Marvel's *Punisher*? Also, *Guardians of the Galaxy*?

I have the following bats on hand from Andrew Huggott. These bats are about a year old and may be non-representative of most recent appearances.

The Foundation

Amazing Spider-Man #29, 134, 135, 86, 82, 134, 175, 204, 205, *Amazing Spider-Man Annual* #5, *Ghost Rider* #3, *Spider-Man* #1, *Web of Spider-Man* #1, *Ultimate Spider-Man* #7, 8-13, *Martín Fierro* #2, *Martín Fierro* Special #1, *Iron Pl.* *Captain America* #214, *Changeling* #89, 93, 94 [And, of course, the new *Punisher* manuscripts by Ross and Jackson.]

The *Quantities of the Galaxy* (as a group or individuals):

Silver Surfer #1, Sub-Mariner #58, Captain Marvel #26, 27, X-Men Annual #3, Fear #23, Marvel Super-Stories #39, Marvel Two-In-One #6, 7, Giant-Size Defenders #3, Defenders #76-79, Marvel Presents #3-12, X-Men Annual #6, Marvel Team-Up #66, Avengers #67, 68, (D-17), 69, Marvel Two-In-One #4, 5, 14-15, 69, 80, Marvel #23, Amazing Adventures #70

• What was the thinking behind Gold Key's Phantom Bob comic? How many other appearances did he make...only once before in the Mickey Mouse world?

It was by "what was the thinking," you're asking why would they give an instant title to a character that appeared only once in a newspaper strip over 20 years earlier? You got me! That original *Comedian* "Blat" adventure had been reported twice, first in *Four Color* #66 (pp. 11) and again in *Mickey Mouse Club* (1953), and original strip was reprinted in 1949 for *WDCG's* #10106, but that's not much to prove the guy's popularity. Maybe some editor put a soft spot for the Blat. But he resurfaced in the Mickey issue as *WDCG's* #10120 "The Beauty of the Phantom Blat" and then occurred his own tale a few months later in *Comics* #166.

• I would like to know about the periods and regular characters that appeared in DC's Romance Booked Atlas, who were the "hosts" of the top features and columns?

Oh, brother! I don't know how many readers feel the need to know this series' staff, but again, it's just as legitimate a comic book topic as the Disney Edition or *The Mile-Long Time Roper*. And where else but the "Information Center" can someone go for this data? I contacted DC execs Mike Tetschacher (in all interest) (since instance names are the only DC's even I don't collect) and he provided this data:

The first DC romance series appeared in *Sensational Comics* #46-55, joining female heroes like Wonder Woman, Lady Ganger and Atom, Girl of the Future, Betsy Bluebird "The Pix," and "Barnstormer," in "What Romance Is Good For." The series was so successful that DC switched to the equally formal name *DC Romance* in 1955. "Barnstormer," in particular, was used up in *Wonder Woman* and *Jeannie Arden*. Other than "Misty Adams" in *Barnstormer*, DC's association with DC led to continuing romance characters and they acquired new long-running love comics from the defunct Price Comics company in 1963, *Young Love* and *Young Romance*. It was at this point DC added *Love* and *Young Romance* to all their other titles (except *Girl*). *Barnstormer* for some reason, *Arden* and *Jeannie* were a week to a month later. First, *Misty*'s models, all thin features were post-1960 models from the first three "Misty Adams." *Barnstormer* (see #4-6, 198-200).

Remains, Inc. *See* "Remains (Inc.)" *See* *Wendy Mesner*
PSY, David *Albums* *PSY 1*, 1949-52, *DA*, *PS*, *RZ*,
PSY 2, 1953-54 (3/15-16) *Private Diary of Mary*
Robb, R.N. *Being Love* *PSD-52*, *"Bomber: My*
Ordinary Surrealism: Being Remains *PSD-117*, *DA*,
"PSD 101 Day: Hollywood's Dark" *Girl Love Stories*
PSD-45, *"Any More, Columns"* *Secret Affairs*
PSD-83, *"Back in Happiness"* *Secret Affairs*
PSD-10, *"I Give—Three Lives, Three Lives"* *Secret*
Stories *PSD-37*, *"Confessions"* *Girl Love Stories*
PSD-32, *"The Love of Love"* *PSY 1*, *Chase* *Being*
Love *PSY 1*, *"73 Miles to Home"* *Secret Affairs*
PSY 1, *PSY 2*, *"The Love of Love"* *Secret*
Being Love *PSY 80*, *PSY 1*, *"For Singles, One"*
Being Love *PSY 80*, *"I Love, Our Broken Heart"*
Secret Affairs *PSY 80*, *"PSY 80 in Love"* *Being*
Remains *PSY 80* & *PSY 80*

As for the advice columnists who "withered" the previous titles, without going into specifics: *Waking in Love*—"Do You... from Carol Anderson," *Girls' Love Stories*—"From Barbara Miller, with love," *Girls' Romance*—"Tula Roberts, Romance Counselor," *Amazing Friends*—"Hollywood Group and Poetry" and *Wink*—"Telling it the way it is... by Lynn Russell" and "Like it or No, Dream House."

SECRET SERVICE—Nina Martin, Commander-At-Large, "Bugsy Love—"Serves as Girls by Bill Taylor," then "At Joe Ford's In" then "Movie-on the Man's Side" (obviously male chauvinism for little girls), Bugsy Remover—"Lovers From Your Romantic Reports," then "Paul—the Other Side" (he thought "Movie" was a job).

An interesting note—"April O'Day" is Gish's *Love Songs* was written by Robert Koppinger and drawn by Bob Olesky. Later Koppinger suggested and Olesky drew "Angel and the Apt," a funny strip featuring April O'Day, a dead rapper for April down to their platinum blonde hair. In her origin, April mentions one "admirer" as the copriphane she loves from to go to Hollywood—possibly it says here artist. *Awad!*

in new york city, no one is innocent



I N N E R

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translated by deborah heiser edited by kim thompson designed by dale criss
lettered by bill spencer cover cover by geoffrey smith dust jacket art springsteen
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168 José Manuel and Carlos Sánchez

1. *Journal of the American Academy of Child and Adolescent Psychiatry*, 41(10):1233-1240, 2002. © 2002 by the American Academy of Child and Adolescent Psychiatry.

FIGURE 1 | *Chlorophyll *a* and *b* concentrations in the water column and in the sediment of the Tiber River (Rome, Italy) during the summer 2015. The data were collected from the Tiber River at the Tiber Delta (Rome, Italy) during the summer 2015. The data were collected from the Tiber River at the Tiber Delta (Rome, Italy) during the summer 2015.*

SAFARI 2014 4 4 July 2014

†Lactation data were not available for the 1996-1997 season.

1. *Journal of Management Studies*, 1996, 33, 1.

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